

6.121-c-19

---

THE  
LOVES  
OF  
*MARS and VENUS;*  
A Dramatick Entertainment  
OF  
DANCING.

---

THE  
LONDON  
MARKS  
JUN 22 1892  
SEP 7

D. A. H. G.

THE

73281

# LOVES

OF

*MARS and VENUS;*

A Dramatick Entertainment

OF

# DANCING,

Attempted in Imitation of the

# PANTOMIMES

OF THE

*Ancient GREEKS and ROMANS;*

As Perform'd at the THEATRE in  
DRURY-LANE.

Weaver (John)

---

By Mr. WEAVER.

---

*Sed Hæc Omnia perinde sunt, ut aguntur.*  
Tull. de Orat.

---

L O N D O N :

Printed for W. MEARS at the *Lamb*, and  
J. BROWNE at the *Black-Swan*, without  
*Temple-Bar.* MDCCXVII. Price 6 d.

THE  
LOVES

OF  
MARRIAGES

A  
DAILY

PAID







# P R E F A C E.



Know it will be expected that I should give the Reader some Account of the Nature of this kind of Entertainment in *Dancing*, which I have here attempted to revive from the Ancients, in Imitation of their PANTOMIMES: I call it an Attempt, or Essay, because this is the first Trial of this Nature that has been made since the Reign of *Trajan*, as far as I have been able to trace it;

B

*Pliny,*

*Pliny*, in his Panegyrick to that Emperor, being the last Author of the Ancients that takes any Notice of 'em : Therefore I am in hopes the Town will judge favourably of this Performance ; and I have the more reason to depend upon their Candour on this Account, because that I have not been able to get all my Dancers equal to the Design ; not but that I must acknowledge my Obligations to all the Performers for their obliging Willingness, and being ready to perform, as far as they were capable of entring into a Design so entirely novel and foreign to their present Manner of Dancing.

It will be necessary that I let my Reader know, that these *Mimes* and *Pantomimes* were *Dancers* that represented a Story or Fable in Motion and Measure: They were Imitators of all things, as the Name of *Pantomime* imports, and performed

form'd all by Gesture and the Action of the Hands, Fingers, Legs and Feet, without making use of the Tongue. The Face or Countenance had a large Share in this Performance, and they imitated the Manners, Passions, and Affections, by the numerous Variety of Gesticulations. And it is evident from the Writers of those Times, that they pursued the Rules of the *Drama* in their mute Performances, by confining each Representation to a certain Action, with a just Observation of the Manners and Passions, which that Action naturally produced. No Body can deny, but that their Performances were surprizing, and that the Difficulty of doing it appear'd almost beyond Conception; yet the Testimonies of those who saw these Things done, are too strong to suffer us to doubt of the Matter of Fact. Indeed the Force and Beauty of graceful Motion, and handsome Gesture, were so

little understood amongst us some few Years ago, that it seem'd still more incredible: And I am satisfied, that the agreeable Appearance some of our best Players make upon the Stage at this Time, is as much owing to the Justness of their Action, as any other Qualification whatsoever.

IN short, this is an Art or Science imitative and demonstrative, and not to be attain'd without Difficulty and Application: And a Master who would manage this Art skilfully, ought to be endued with a good Fancy, and sound Judgment, actively apt and industrious in observing Mens Natures, and assimilating their Manners, and imitating all things with Gesture; for Nature assign'd each Motion of the Mind its proper Gesticulation and Countenance, as well as Tone; whereby it is significantly and decently express'd: And indeed Decency



gency of Expression doth so depend on this Art, that the Grammarians observe, Decency is properly spoken of Gesture.

THO' I have endeavour'd to enter into the Characters, I represent, and describe their Manners and Passions by proper Actions and Gesture suitable to the Fable: Yet I must confess it may be objected, that I have in this Entertainment too much inclin'd to the Modern Dancing; but when the Spectator shall consider the Greatness of such a Design, and could he be apprized of the Difficulties attending such an Undertaking, with the Necessity of having both Dancers and Spectators instructed by degrees, with the Rules and Expressions of Gesticulation, I hope they will readily excuse my not sticking so very close to the *Pantomime*, especially since this Performance was design'd only as an Attempt to encourage others more capable



xiv P R E F A C E.

pable of bringing it to its ancient Perfection.

*Those who would know more of the Pantomimes, may look into the Essay towards the History of Dancing.*



D R A M A.

# D R A M A.

*Mars*, — The God of War, was Son of *Juno*,  
The Ancient *Latins* gave him the  
Title of *Salisubsubus*, from Dancing  
and Leaping; he intrigued with  
*Venus*, was discover'd in his Amour  
by *Vulcan*, and taken by him in a  
Net.

Danc'd by Mr. Dupré, Senior.

*Vulcan*, — Son of *Jupiter* and *Juno*; for his  
Deformity *Jupiter* threw him down  
from Heaven; he fell on the Isle of  
*Lenmos*, and broke his Leg in the  
Fall; he kept a Forge there, and  
work'd for the Gods; he was Hus-  
band to *Venus*.

Danc'd by Mr. Weaver.

*Venus*, — The Goddess of Love and Beauty,  
was Daughter of *Jupiter* and *Dione*;  
she was Wife of *Vulcan*, and Mistress  
to *Mars*.

Danc'd by Mrs. Santlow.

*Aglaia*,

*Aglaia,* } were the 3 *Graces,* } *Mrs. Bicknall.*  
*Thalia,* } constant Attendants } *Mrs. Younger.*  
*Euphrosyne,* } on *Venus,* } *Mrs. Willis.*

The four Followers of *Mars,* } *Mr. Prince.*  
 Danc'd by } *Mr. Bovall.*  
 } *Mr. Wade.*  
 } *Mr. Birkhead.*

Four *Cyclops.* They were Workmen to *Vulcan.*

Three more *Cyclops.*

*Gallus,* Attendant on *Mars.*

One of the *Hours* attending on *Venus.*

*Cupid.*

*Jupiter,* }  
*Juno,* }  
*Apollo,* } Gods and Godesses.  
*Diana,* }  
*Neptune,* }  
*Thetis,* }



SCENE



THE  
L O V E S  
O F

*MARS and VENUS;*

A Dramatick Entertainment of  
DANCING, &c.

---

SCENE I. *A Camp.*

*THE Entertainment opens with a Martial Overture ; at the Conclusion of which, four Followers, or Attendants of Mars, arm'd with Sword, and Target, enter and Dance a Pyrrhic to a March ; then follows a Warlike Prelude which introduces*

G

MARS



18 *The Loves of MARS and VENUS;*

MARS attended by Gallus carrying his Sword and Buckler; he performs his Entry, and then joyns in Pyrrhic Mood with his Followers; wherein he appears engaged sometimes with two at a time, and sometimes with all four: At last he clears the Stage; which finishes the Entry, and first Scene.



BEFORE I proceed to the second SCENE, it may be proper to inform the Reader, or Spectator, of the Origin, Manner, and Performance of the *Pyrrhic* Dancing among the Ancients.

THE *Pyrrhic* Dance, or *Saltatio Pyrrhica*, was invented, as both *Lucian* and *Pliny* inform us, by *Pyrrhus* Son of *Achilles*, who instituted such a Company of Dancers at the Funeral of his Father. Others attribute it to the *Curetes* and *Coribantes* &c. however the Antiquity of it is plain from *Homer*. The manner of the Performance, seems to have consisted chiefly in the nimble turning of the Body, the shifting, and avoiding the Stroke of the Enemy; and therefore, this was one of the Exercises in which young Soldiers were train'd, and was in such Esteem in *Thessaly*, that they stil'd their Princes, and Generals, Leaders of the Dance. The Nature then of this Dance being warlike; and as we have shewn, made use of by the Ancients for the Discipline and Marshalling their Soldiers, I thought it the most proper for the introducing the Character of *Mars*.

THE



*An Entertainment of Dancing, &c.* 19

THE best Account we meet with of this Performance is in *Claudian's Poems*, *6th Consulship of Honorius*.

*Armatus hic Sæpe, &c.*

Here too the Warlike Dancers bless our Sight,  
Their artful Wandring, and their Laws of Flight ;  
An unconfus'd Return, and inoffensive Fight. }  
Soon as the Master's Blow proclaims the Prize,  
Their moving Breasts in tuneful Changes rise :  
The Shields salute their Sides, or straight are shewn  
In Air with waving ; deep the Targets groan,  
Struck with alternate Swords, which thence rebound,  
And end the Concert, and the sacred Sound.

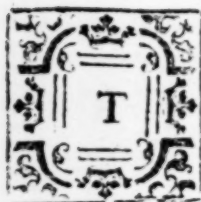




## S C E N E II.

*AFTER a Symphony of Flutes, &c. the Scene opens and discovers Venus in her Dressing-Room at her Toilet, attended by the Graces, who are employ'd in dressing her. Cupid lies at her Feet, and one of the Hours waits by. Venus rises, and dances a Pastacaille: The Graces joyn her in the same Movement, as does also the Hour. The Dance being ended, the Tune changes to a wild rough Air. Venus Graces, &c. seem in Surprise; and at the Approach of Vulcan, the Graces, and Cupid run off.*

*ENTER to Venus, Vulcan: They perform a Dance together; in which Vulcan expresses his Admiration; Jealousie; Anger; and Despite: And Venus shews Neglect; Coquetry; Contempt; and Disdain.*



**T** HIS last Dance being altogether of the Pantomimic kind; it is necessary that the Spectator should know some of the most particular Gestures made use of therein; and what Passions, or Affections, they discover; represent; or express.

ADMIRATION.

*Admiration* is discover'd by the raising up of the right Hand, the Palm turn'd upwards, the Fingers clos'd; and in one Motion the Wrist turn'd round and Fingers spread; the Body reclining, and Eyes fix'd on the Object; but when it rises to

ASTONISHMENT.

Both Hands are thrown up towards the Skies; the Eyes also lifted up, and the Body cast backwards.

JEALOUSY.

*Jealousy* will appear by the Arms suspended, or a particular pointing the middle Finger to the Eye; by an irresolute Movement throughout the Scene, and a Thoughtfulness of Countenance.

UPBRAIDING,

The Arms thrown forwards; the Palm of the Hands turn'd outward; the Fingers open, and the Elbows turn'd inward to the Breast; shew *Upbraiding*, and *Despise*.

ANGER.

The left Hand struck suddenly with the right; and sometimes against the Breast; denotes *Anger*.

THREATS.



## 22 The Loves of MARS and VENUS;

### T H R E A T S.

*Threatning*, is express'd by raising the Hand, and shaking the bended Fist; knitting the Brow; biting the Nails; and catching back the Breath.

### P O W E R.

The Arm, with impetuous Agitation, directed forwards to the Person, with an awful Look, implies *Authority*.

### I M P A T I E N C E.

*Impatience* is seen by the smiting of the Thigh, or Breast with the Hand.

### I N D I G N A T I O N.

When it rises to *Anguish*, and *Indignation*, it is express'd by applying the Hand passionately to the Forehead; or by stepping back the right Foot, leaning the Body quite backward, the Arms extended, Palms clos'd, and Hands thrown quite back; the Head cast back, and Eyes fix'd upwards.

These are some of the Actions made use of by *Vulcan*; those by *Venus* are as follows.

### C O Q U E T R Y.

*Coquetry* will be seen in affected Airs, given herself throughout the whole Dance.



NEGLECT.

*Neglect* will appear in the scornful turning the Neck; the flirting outward the back of the right Hand, with a Turn of the Wrist.

CONTEMPT.

*Contempt* is express'd by scornful Smiles; forbidding Looks; tossing of the Head; filliping of the Fingers; and avoiding the Object.

DISTASTE.

The left Hand thrust forth with the Palm turn'd backward; the left Shoulder rais'd, and the Head bearing towards the Right, denotes an *Abhorrence*, and *Distaste*.

DETESTATION.

When both the turn'd-out Palms are so bent to the left Side, and the Head still more projected from the Object; it becomes a more passionate Form of *Detestation*, as being a redoubled Action.



SCENE





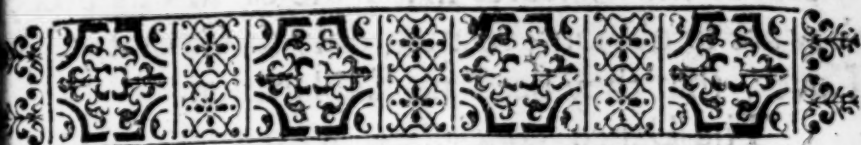
## S C E N E III.

*WITH this last Action Venus quits the Stage in order to meet Mars; Vulcan remains, and moving up the Stage, strikes at the Scene which opens to Vulcan's Shop, where the Cyclops are discover'd at Work; some at the Forge; some at the Anvil; some Hammering; and some Fileing; while Cupid is pointing his Arrows at the Grindstone. Jupiter's Thunder; Mars's Armour; Neptune's Trident; Pallas's Spear; &c. are all laid on the Floor. A rough Consort of Musick is heard while they are at Work, adapted to the particular Sounds of the Shop; after which four of the Cyclops advance, and perform their Entry; with whom Vulcan joyns; and in the Dance, delivers Wire to the Cyclops to form a Net; and turns them in, to their Work, and the Scene shuts.*

*O exalt, or lift up the stretch'd-out  
T Hand, expresse some notable Exploit in  
Hand.*



S C E N E



## SCENE IV. A Garden.

*A Prelude of Trumpets, Hautbois, Violins and Flutes alternate; to which Mars with his Followers enter on one Side; and Venus, with Graces, &c. on the other. Mars, and Venus, meet and embrace; Gallantry, Respect; Ardent Love; and Adoration; appear in the Actions of Mars: An affected Bashfulness; reciprocal Love; and wishing Looks, in Venus; they sit on a Couch, while the four Followers of Mars begin the Entry; to whom the Graces joyn; and afterwards Mars and Venus: At which time Cupid steals away the Arms of Mars and his Followers.*

**T** HIS Performance is alternate, as representing Love and War: It is somewhat in Imitation of a Dancing among the Ancients, in which; the *Lacedemonian* Youth delighted much, as being equally inclin'd to Love, and Arms; one singular Beauty in this sort of Dance, is; that Strength, and Softness, reciprocally, and alternately are seen in their full Power: when in the same Representation; and at the same time; the Fire; Robustness; and Strength of the Warrior is seen, mixt with the Softness, and Delicacy

26 *The Loves of MARS and VENUS;*  
cacy of Love; Boldness, and Vigour, in one, and  
a coy, and complying Reluctance, in the other.

As to the Gestures made use of in this Scene;  
they are so obvious, relating only to Gallantry, and  
Love; that they need no Explanation.


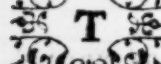

The Dance concludes, with every Man car-  
rying off his Woman.



## SCENE V.

VULCAN is discover'd leaning in a thoughtfull  
Posture on his Anvil; the Cyclops appear  
working the Net; they joyn it together  
Vulcan dances. The Cyclops having finish'd  
bring it forward, and shew it Vulcan, he ap-  
proves of it, and they carry it off; &c.

*Pleas'd at some Contrivance.*

 O rub the Palms of the Hands together  
 T after the manner as those who take Pains  
 Q to heat their Hands; is an Expression of  
being pleas'd at some Thought of Deceit.



SCENE



## SCENE VI.


*A soft Symphony of Flutes, to which the Scene draws and discovers Mars and Venus sitting on a Couch; Gallus sleeping; and Cupid playing; &c. Mars, and Venus express by their Gesticulations, equal Love, and Satisfaction; and a pleas'd Tenderness which supposes past Embraces. Vulcan and Cyclops enter; the Net, falls over Mars, and Venus, who seem slumbering, and being catch'd, appear in the utmost Confusion. An insulting Performance by Vulcan, and the Cyclops. After which enter Jupiter, Apollo, Neptune, Juno, Diana and Thetis. Vulcan shews them his Prisoners. Shame; Confusion; Grief; and Submission, are discover'd in the Actions of Venus; Audacity; Vexation; Restlessness; and a kind of unwilling Resignation; in those of Mars. The Actions of Vulcan, are of Rejoicing; Insulting; and Derision. Neptune intercedes with Vulcan for them. Vulcan at length condescends, and forgives them; and they are releas'd. Mars, with the rest of the Gods, and Goddesses, dance a Grand Dance, which concludes the Entertainment.*

TRIUMPHING.



28 *The Loves of MARS and VENUS*

TRIUMPHING.

 O shake the Hand open, rais'd above  
Head, is an exulting Expression  
*Triumph, &c.*

ENTREATY.

The stretching out the Hands downward toward  
the Knees, is an Action of *Entreaty*, and *Suit*  
for *Mercy*.

GRIEF.

*Grief* is express'd by hanging down the Head  
wringing the Hands; and striking the Breast.

RESIGNATION.

To hold out both the Hands joyn'd together,  
a natural Expression of *Submission* and *Resigna-*  
*tion*.

FORGIVENESS.

To extend and offer out the Right Hand, is  
Gesture of *Pitty*, and Intention of *Forgiveness*.

SHAME.

The covering the Face with the Hand, is a Sign  
of *Shame*.

RECONCILIATION.

To shake the given Hand, or embrace the Body,  
is an Expression of *Friendship*, *Reconciliation*, and  
the like.

608  
F I N I S.